

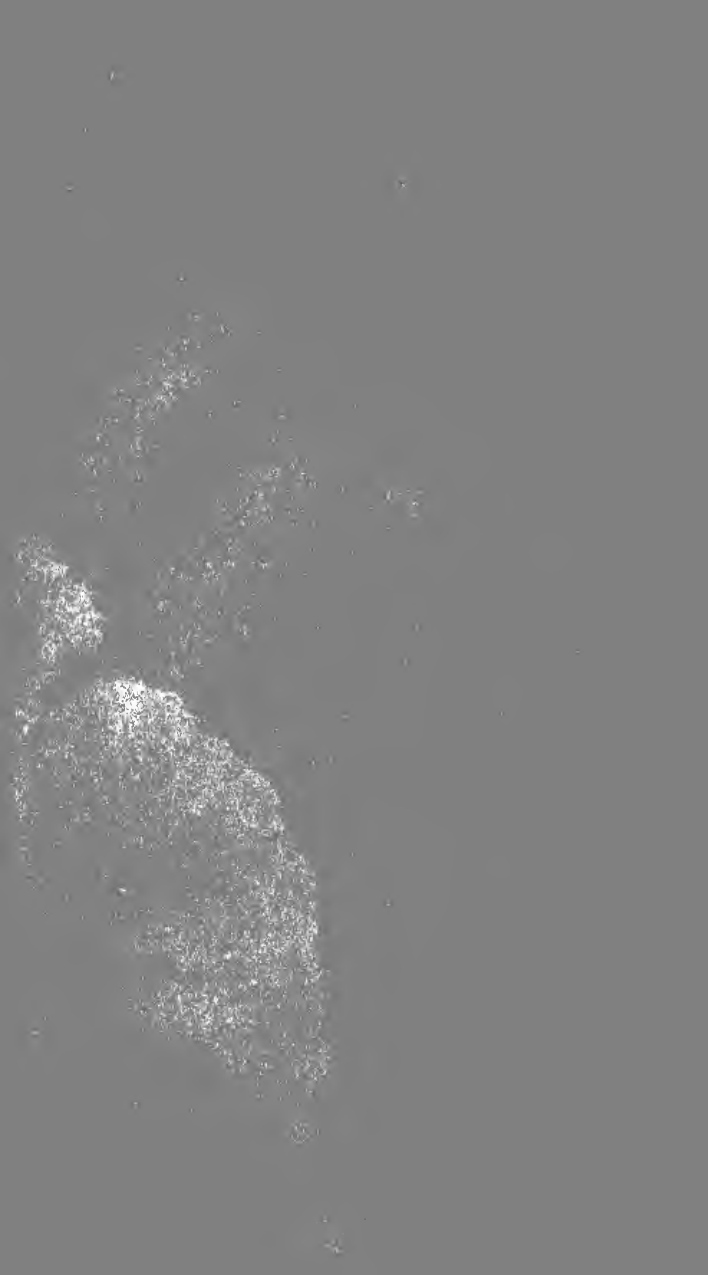
MANUSCRIPT CORRECTIONS

FROM

A COPY OF THE FOURTH FOLIO

OF

SHAKSPEARE'S PLAYS.



MANUSCRIPT CORRECTIONS —

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J. P. Lacey

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INTRODUCTION.

THE emendations to the text of Shakspeare that Mr. Collier has recently given to the world, have brought into notice other copies of the first folios, upon whose pages some annotator has been busy. Such manuscript corrections, though of no critical authority, may nevertheless be curious as the careful suggestions of some old student of the poet. Among the many writers who have undertaken to improve Shakspeare, there are a few of talent and ingenuity, who have unquestionably succeeded in trifling instances, where the great poet indulged in license not in accordance with a later and purer taste. Suggestions from such sources, especially those which aim at correcting the many misprints of the early editions, seem worthy of attention. The slight alteration by which some striking and characteristic felicity of expression may be obtained from language turgid and obscure, often seems such strong evidence of the probability of the annotator's conjecture, as to warrant the presentation of the improved reading in a note. That no sufficient authority can exist to incorporate such a reading with the text bequeathed to us by Heminge and Condell, is a point upon which, before the late publications of Mr. Collier, Shakspearian editors and critics were supposed to be unanimous.

The amendments collected in the present volume are taken from a copy of the folio of 1685. The chirography and spelling are of antique fashion, though their date cannot well be assigned. The corrections occur with more or less frequency through sixteen of the plays. Their number (exclusive of such gross and obvious misprints as are corrected in all modern editions) is something less than four hundred. Of these, nearly

thirty are illegible, and perhaps as many more seem very trifling, or even doubtful, improvements. Among those that remain, there are some that embody original and striking suggestions. These, together with others to exhibit the general character of the emendations, are published as literary curiosities. No faith is professed in their claim as restorations of the genuine text; though the evident propriety of some of the changes may be such as to warrant their acceptance as *probably* correct. Such alterations as correspond with those in Mr. Collier's notes, have been generally omitted — it is sufficient to say that several of the simplest and best of his changes are supported by this corrector.

Although these emendations can at present have no other claim to our consideration than that of clever conjectures, there seems reason to suppose them *copied* from some source which the writer considered as furnishing a purer text. This is inferred from the petty character and perfect unimportance of many of the changes — changes that no man would be likely to have made, unless from belief that he was restoring the precise language of the poet. It is not easy to imagine that any one would trouble himself to *conjecture* whether the “sure and firm set earth,” might not be the “*sound* and firm set earth,” or whether Lucio should not say “I warrant *so* it is” instead of “I warrant it is.” Such emendations, seem to have neither point nor meaning, unless we suppose them taken from some authority, which the writer deemed free from corruption.

As some apology seems necessary for incurring any hazard of increasing the mass of unprofitable Shaksperian literature, which has been so liberally bestowed upon the world, it may be mentioned that these “new readings” are made public in accordance with the suggestion of a gentleman, whose extensive research and conservative criticism, entitle him to the first position among interpreters of the poet. Under any circumstances, however, reluctance must be felt in offering comment upon the writings of the Dramatist, whose wit, unlike that of his greatest comic creation, has been the cause of so much dullness in others. J. P. Q.

T E M P E S T .

ACT I. SCENE 1.

THE first correction in the play corresponds with that in Mr. Collier's folio.

" Good Boatswain, have *a* care." In the same speech " Play the men " is changed to "*Ply* the men."

SCENE 2.

" Not a soul
But felt a fever of the mad, and play'd
Some tricks of desperation."

" A fever of the *mind* " is substituted by the corrector.

" O dear father,
Make not too rash a trial of him, for
He's gentle, and not fearful."

If we take "fearful" in its common acceptance of "timorous," the proposed change certainly renders the passage clearer.

" He's gentle *tho'* not fearful."

In its rarer signification of "that which excites terror" no alteration is needed.

ACT II. SCENE I.

"The visitor will not give him o'er so."

For "visitor" we are instructed to read *adversary*.

"Had I plantation of this isle, my lord."

For "plantation" *the planting* is substituted.

"I am more serious than my custom; you
Must be so too, if heed me; which to do
Trebles thee o'er."

Some obscurity has always lingered in the concluding line in spite of several ingenious explanations. The corrector proposes "*Troubles thee sore*," which removes all difficulty.

"My master through his art foresees the danger
That you his friend are in: and sends me forth
(For else his project dies) to keep them living."

It is difficult to see the propriety of this passage as it at present stands. It can only mean that Prospero was anxious, not for *Gonzalo*, but for those who were conspiring against his life. Dr. Johnson proposed to read "*That these his friends are in*." The corrector makes the meaning yet more clear by changing a word in the last line — "to keep *you* living."

SCENE 2.

Stephano, struck with the singular appearance of Caliban, says, "If I can recover him and keep him tame, I will not take too much for him." The expression "too much" has found four interpretations, which shows that its meaning is not very obvious. Both words have been erased by the corrector, and the number 100 written in the margin. That this number might have been easily mistaken for the word *too* in the manuscript, and the *much* afterwards inserted as a common sequent, is all that can be said in its favor.

ACT IV. SCENE I.

After the benediction sung by Juno and Ceres in the masque, Ferdinand exclaims:

"This is a most majestic vision, and
Harmonious charmingly."

The corrector here concurs with a suggestion that has been made,

"Harmonious charming *lay*."

"I will fetch off my bottle, though I be o'er
ears for my labor."

The annotator sees fit to strengthen the assertion of Stephano by writing "o'er *head and* ears."

ACT V. SCENE I.

"On the bat's back I do fly
After summer, merrily."

The reading proposed by Theobald has been adopted.

"After *sunset* merrily."

MEASURE FOR MEASURE.

ACT I. SCENE I.

THE difficulty at the threshold of this comedy, upon which Mr. Collier's critic has tried his skill, is differently solved by our corrector.

"Of government the properties to unfold
Would seem in me t' affect speech and discourse,
Since I am put to know, that your own science
Exceeds in that the lists of all advice
My strength can give you ; then, no more remains,
But that to your sufficiency, as your worth is able,
And let them work."

The first change "Since I am *not* to know," although entirely uncalled for, might be a quaint way of strengthening the compliment, meaning since in that case I should be ignorant, &c. Mr. Collier's "great improvement" is in the sixth line where "that" is turned into "*add*" and the two last words erased. Our corrector throws quite as much light upon the passage by the change of a single letter.

"*Put* that to your sufficiency, as your worth is able,
And let them work."

In other words, add your theoretical knowledge to your general capability, and the result is certain. This latter change has been suggested.

ACT I. SCENE 1.

“Which for these fourteen years we have let sleep.”

“Which for these *nineteen* years we have *let slip*,”

These changes have been suggested.

ACT II. SCENE 2.

“We cannot weigh our brother with ourself.”

“We cannot weigh our brother with *yourself*.”

The propriety of this reading, which accords with a suggestion of Dr. Warburton’s, seems evident from the context.

SCENE 3.

“O injurious love

That respites me a life, whose very comfort

Is still a dying horror!”

Hanmer’s suggestion of “injurious *law*” agrees with the correction.

ACT III. SCENE 1.

“So then you hope of pardon from Lord Angelo.”

“So then you’ve hope of pardon from Lord Angelo.”

“And the delighted spirit

To bathe in fiery floods,” &c.

The corrector says “*dilated* spirit,” a reading which seems much better than the old one, notwithstanding what Warburton says in its favor. The suggestion has been made by a modern editor.

SCENE 2.

Lucio, having stated the vicious propensities of the absent duke, says, "A shy fellow was the duke; and I believe I know the cause of his withdrawing." The corrector makes it "A *sly* fellow was the duke," a reading that accords much better with the context.

"He's now past it, yet and I say to thee, &c.," evidently "He's *not* past it yet," as Hammer and our corrector would read it.

ACT IV. SCENE 1.

"Our corn's to reap, for yet our tithe's to sow."

The corrector reads it according to the proposed change of Warburton —

"Our corn's to reap, for yet our *tillth*s to sow."

Of the propriety of this alteration there cannot be much doubt.

SCENE 4.

"For my authority bears a credent bulk."

The old copy reads "bears of a credent bulk."

Steevens conjectured that "of" was a misprint for "off," but did not insert it, as the line was long enough without. The corrector compromises the matter by giving us,

"For my authority bears *off* a credence."

ACT V. SCENE I.

The duke begins his seventh speech, "By mine *honor*" instead of "By mine honesty," which has too many syllables for the measure.

"How he refelled me, and how I replied."

Refelled is changed to *repel'd* as in several modern editions.

"These poor informal women are no more,
But instruments of some more mightier member,
That sets them on."

"These poor *informing* women are no more,
But instruments of some more *mighty* member,
That sets them on."

MUCH ADO ABOUT NOTHING.

THE few corrections in this play are hardly worth noticing.

Benedict says [Act II. Scene 3,] that the lady who shall captivate him must be "virtuous, or I'll never cheapen her; fair, or I'll never look on her; mild, or come not near me; noble or not I, for an angel," &c. The last "I" is changed to *me* by the corrector.

Don Pedro, in the same scene, says, that if the same net is spread for Beatrice, with which Benedict has just been caught, "the sport will be, when they hold one an opinion of another's dotage." The "one" may have been misplaced by the compositor; if so, its true position is restored by the corrector. "The sport will be when they hold an opinion of *one* another's dotage."

In Dogberry's speech [Act IV. Scene 2,] "Yea, marry, that's the eftest way," *deflest* has been substituted for "eftest," agreeing with the suggestion of Theobald.

AS YOU LIKE IT.

ACT I. SCENE I.

ORLANDO, speaking of the cruel treatment of his brother, says, "The something that nature gave me, his countenance seems to take from me;" should it not be according to the opinion of Warburton and our corrector—"his *discountenance* seems to take from me."

SCENE 3.

"Rosalind lacks then the love
Which teaches thee, that thou and I am one."

Evidently according to Theobald's suggestion,

"Which teaches *me* that thou and I *are* one."

ACT II. SCENE 3.

"When service should in my old limbs lie lame," "*be* lame," says the correction. In the same speech the "hot and rebellious liquors" are applied "*to*" and not "in the blood."

ACT II. SCENE 1.

"To fright the animals and to kill them up."

"To fright the animals and kill them *too*."

SCENE 5.

"Sirs, cover the while, the duke will drink under this tree."

"The duke will *dine* under this tree," seems to accord better with the banquet that follows.

ACT III. SCENE 5.

"Nor, I am sure, there is no force in eyes
That can do hurt."

A glance at the context will show the propriety of the change.

"*Now*, I am sure, there is no force in eyes."

"What though you have no beauty
(As by my faith I see no more in you
Than without candle may go dark to bed.)"

Malone reads, "What though you have *some* beauty." Other editors have suggested that "no" was a blunder for "*mo*." According to the corrector this was the case.

"What though you have *more* beauty,
Yet by my faith, &c."

ACT IV. SCENE 1.

“Make the doors upon a woman’s wit, and it will out at the casement.” The corrector supplies a word that seems to have been dropped, “Make the doors *fast* upon a woman’s wit, &c.”

ACT IV. SCENE 3.

The first speech of Rosalind is as follows, “How say you now? Is it not past two o’clock? And here much Orlando.” Some modern editors, not being able to make anything out of the phrase, “And here much Orlando,” have supplied its place with “*I wonder much Orlando is not here,*” a change for which there is not a particle of authority. The substitution of a single word removes all difficulty.

“Is it not past two o’clock? And here’s *no* Orlando.”

ACT V. SCENE 4.

Tonchstone, speaking of the peace-making virtues of the word, “If,” says that he knew it effectual when “seven justices could not take up a quarrel.” The propriety of the correction is obvious. “I knew when seven justices could not *make* up a quarrel, &c.

T W E L F T H N I G H T .

ACT I. SCENE 1.

“ So full of shapes is fancy,
That it alone is high fantastical.”

“ Alone ” is changed to *all o'er* in the last line.

“ The element itself till seven years' heat,
Shall not behold her face at ample view.”

The correction stands “ seven years' *hence* ”—a much simpler expression of the meaning.

SCENE 2.

“ Oh that I served that lady
And might not be delivered to the world.”

The corrector reads

“ And 't might not be delivered to the world.”

Meaning, that the fact of her entering the service of Olivia, might for a time be concealed.

SCENE 3.

Two corrections occur in the speech of Sir Toby, just before the entrance of Sir Andrew Ague-cheek.

“What wench? Castiliano vulgo; for here comes Sir Andrew Ague-face.” “We should read *Castiliano volto*,” says Warburton, and our corrector is of the same opinion. Sir Andrew is given his proper title of “Ague-check.”

SCENE 5.

“I protest, I take these wise men, that crow so at these set kind of fools, no better than fools’ zanies.”

The corrector supplies two words — “*to be* no better than fools zanies,” as in Mr. Collier’s last edition of the play.

ACT II. SCENE 2.

“Fortune forbid, my outside have not charmed her!”

From the context it is very evident that the meaning of the line as it stands at present, is directly opposite to the hope Viola wishes to express.

“Fortune forbid my outside *should have* charmed her!”

reads the corrector. In the same speech we have,

“My master loves her dearly;
And I, poor monster, fond as much on him.”

The correction changes "monster" to "*minister*"—a word that expresses exactly the relation that Viola sustained to the passion of the duke.

SCENE 3.

Malvolio accuses the tipsy party of "squeaking *clothier's* catches," instead of "cozier's catches."

SCENE 4.

The duke (according to the corrector) tells Viola, that the fancies of men, are "sooner lost and *won*, than women's are." Hammer suspected that this was the true reading, and not "worn," as in the folio.

ACT III. SCENE 1.

Viola's soliloquy ends with this line —

"But wise men folly fallen quite taint their wit."

According to Hammer's suggestion, and our alteration, the line reads,

"But wise men's folly *shewn*, quite taint their wit."

ACT V. SCENE 1.

In the last speech in the play we find the line,

"When that is known and golden time convents," —

"Convents" seems to have been unsatisfactory to the commentators. Steevens proposes "consents," but our corrector tells us the word is *convenes*.

KING HENRY IV.

THERE are nineteen corrections in the two parts of this play — most of them of very trifling significance.

In the address of the King to the Prince of Wales, [Act III. Scene 2,] the former monarch is described as laughing “*with* gibing boys” instead of “at” them. The application of the last line in the same scene is made more particular by reading,

“ Advantage feeds him fat, while *we* delay.”

Instead of “while men delay.”

In a following scene [Act IV. Scene 1,]

“ For well you know, we of the offering side,
Must keep aloof from strict arbitrement,”

the correction stands, “we of the *offending* side.”

In scene third of the same act,

“ You speak it out of fear, and *a* cold heart.”

The supplied article certainly improves the metre.

In the second part of the play, [Act II. Scene IV,] the prince calls Falstaff this “*knave of a wheel*,” — the “*k*” being taken from the margin.

Pistol's concluding speech [Act V. Scene 3,] is made to end with a rhyme, as in Mr. Collier's folio.

“Where is the life that late I led, say they;
Why here it is; Welcome *this* pleasant *day*.”

“These pleasant days,” is the usual reading.

JULIUS CÆSAR.

ACT I. SCENE 1.

AN unimportant word is added to the second speech of Flavius.

“Thou art a cobbler *then*, art thou?”

“I meddle with no tradesman’s matters, nor women’s matters.”

The corrector reads,

“I meddle with no *man’s* matters, nor women’s matters.”

“See whe’r their basest metal be not moved,”

“See *whether that base* metal be not moved.”

SCENE 2.

“Set honor in one eye, and death i’ the other,”
And I will look on both indifferently:”

It is not easy to see how Brutus could have looked on honor and death *indifferently*, for could he have chosen

between the two, he would undoubtedly have preferred honor.

The meaning of the passage of course is, that a sacrifice of honor would be too dear a price to pay for the preservation of life. Is not this more clearly expressed by the corrector ;

“Set honor in one eye, and death i' the other,
And I will look on *death* indifferently.”

When Cæsar offered his throat for the populace to cut, Casca declares that had he been a man of any occupation, he would have “taken him at a word,”—“taken him at *his* word,” says the corrector.

ACT II. SCENE I.

“But when he once attains the utmost round.”

“But when he once attains the *topmost* round.”

“Three parts of him
Is ours already.”

The corrector, as in other instances, puts the verb in the plural, “*Are* ours already.”

Brutus addressing conspiracy is made to say,

“For if thou *path* thy native semblance on,” &c.

“For if thou *put* thy native semblance on” —

as the line has been corrected, is surely simpler and better.

ACT III. SCENE I.

“To you ours words have leaden points, Mark Antony;
Our arms, in strength of malice,” &c.

“In strength of malice,” seems to have sorely tried the commentators. Pope proposed “*exempt from malice*,” and with this reading our corrector concurs.

ACT IV. SCENE 3.

In the quarrel scene between Brutus and Cassius, the change of a single word makes an important difference in the character and temper of one of the persons. Cassius says —

“A friend should bear his friend’s infirmities,
But Brutus makes mine greater than they are.”

To which Brutus replies,

“I do not, till you practise them on me.”

According to this reading, Brutus seems to acknowledge that he has been exaggerating the frailties of Cassius; a confession which hardly seems to belong to the calm character of the “Noblest Roman,” or likely to be made at the height of the dispute.

The line corrected reads thus,

“I do not; *though* you practise them on me.”

M A C B E T H .

ACT I. SCENE I.

“ So they, doubly redoubled strokes upon the foe.”

Steevens would strike out “so they,” and read “redoubling” for “redoubled,” in order to get rid of the irregularity in the metre. This is accomplished by the corrector, by the simple erasure of the word “*doubly*.”

“ Till he disbursed at Saint Colmes’ inch,”

The corrector reads “Saint Colmes-kill Isle,” a change adopted by some modern editors, but, according to Steevens, “very erroneously.”

SCENE 3.

“ And the very ports they blow,
All the quarters that they know
I’ the shipman’s card.”

Steevens tells us that he formerly read “points,” instead of “ports,” but thought better of it on discovering that

“to blow,” in ancient language may mean, “to blow upon.” The annotator notwithstanding says, “*points*,” which is not unlikely to have been the genuine reading.

“I am Thane of Cawdor:
If good, why do I yield to that suggestion,
Whose horrid image doth unfix my hair,
And make my seated heart knock at my ribs,
Against the use of nature? Present fears
Are less than horrible imaginings:
My thought, whose murder yet is but fantastical,
Shakes so my single state of man, that function
Is smothered in surmise; and nothing is
But what is not.”

The correction of three blunders which the copyist may readily have committed, makes this passage more simple and consistent.

“Whose horrid image doth *affix* my hair,
And make my seated heart knock at my ribs,
Against the use of nature? Present *feats*
Are less than horrible imaginings;
My thought whose *burthen* yet is but fantastical,” &c.

By changing a single letter in *fears* we greatly increase the antithesis, and get rid of the obscurity which has always called for a note upon this line. The substitution of “*burthen*,” for the “murther,” of the folio must be regarded as a happy emendation.

SCENE 4.

The Thane of Cawdor is represented as "*studying*," instead of "studied," in his death.

"More is thy due than more than all can pay."

"More is thy due, *much* more than all can pay."

"Noble Banquo,

That hast no less deserved, nor must be known
No less to have done so."

"*Thou* hast no less deserved, *and* must be known
No less to have done so."

SCENE 5.

"Thou'dst have great Glamis,
That which cries, Thus thou must do if thou have it."

"Thus thou must do if thou *will* have it."

"And take my milk for gall."

"And *turn* my milk *to* gall."

"Thy letters have transported me beyond
This ignorant present."

"This ignorant present *time*."

SCENE 7.

“But here upon this bank and shoal of time,”—

“But *then* upon this bank and shoal of time,”—

“This even-handed justice
Commends the ingredients of our poison’d chalice
To our own lips.”

“*Returns*, the ingredients of our poison’d chalice.”—

“His two chamberlains
Will I with wine and wassel so convince,”—

“So *o’ercome*,” is the correction.

Lady Macbeth proposes that officers shall bear the guilt of the “great *ill*,” instead of the “great *quell*,” that she has in hand.

ACT II. SCENE 1.

Banquo, after speaking of the manner in which Duncan had complimented the officers and wife of his host, concludes,

“And shut up
In measureless content.”

Various commentators have given us notes upon the expression “and shut up.” The correction seems to clear all difficulty.

“And *is* shut
In measureless content.”

The corrector thinks that "the" has been improperly placed in the sentence beginning, "Now o'er the one half world." "Now o'er one half *the* world," may be preferable.

ACT III. SCENE 1.

"Get thee gone ; to-morrow
We'll hear ourselves again."

"*Thee*" is inserted between "hear" and "ourselves," to the improvement of the evident sense, if not of the metre.

"The feast is sold,
That is not often vouched," —

"Sold" might have been mistaken for "*cold*," as the corrector and Pope have suggested.

"Augurs, and understood relations have,
By magot pyes, and choughs, and rooks, brought forth
The secret'st man of blood."

The corrections in these lines have been suggested by modern editors. Concerning the propriety of the first, there can be little doubt.

"Augurs, *that* understood relations have,
By *magpies* and *by* choughs and rooks, brought forth
The secret'st man of blood."

"There's not a one of them," a few lines farther on is

altered to "there's not a *thane* of them," agreeing with the change in D'Avenant's version of the tragedy.

ACT IV. SCENE 1.

"Thrice and once the hedge pig, whined."

The corrector gives the line, "*Twice* and once," &c. "Odd numbers," Mr. Theobald remarks in suggesting this change, "are used in enchantments and magical operations."

The number three, it may be added, is continually recurring in the conjurations of the witches.

SCENE 2.

"I take my leave of you,
Shall not be long, but I'll be here again."

The correction runs, "*T*'shall not be long." The omission of an "*it*" seems very apparent.

SCENE 3.

"And wisdom
To offer up a weak poor innocent lamb," —

And "*'tis* wisdom," reads the corrector. The omission of a word here has often been remarked.

"Summer seeming lust," has been changed to "sum-

mer *teeming* lust," as Warburton suggested ; "*catch*" is substituted for *latch* in the latter part of this scene.

ACT V. SCENE 3.

"Send out more horses. Skirr the country round."

"*Skirt* the country round," as corrected.

SCENE 5.

"I shall report that which I say I saw," —

The "*I say*," so evidently superfluous, has been erased by the corrector.

"I pull in resolution," says Dr. Johnson, "is a phrase without either example, elegance or propriety ; it is surely better to read, "I *pall* in resolution." The corrector is of the same opinion.

SCENE 7.

"I see thee compassed with thy kingdom's pearl,
That speak my salutation in their minds."

"Kingdom's pearl" was changed to "kingdom's *peers*," by Rowe. Malone endeavors to show that, as it is a metaphorical expression, no alteration is necessary. It is not so easy on this supposition to account for "their minds," which refers to a plural noun. Rowe's change, with which the corrector agrees, seems as likely to be the true reading.

H A M L E T .

ACT I. SCENE 2.

“THE lists and full proportions are all made
Out of his subject.”

The last word, *subject*, should evidently be in the plural;
the “s” is accordingly added by the corrector.

SCENE 3.

“Not to crack the wind of the poor phrase
Roaming it thus.”

For “roaming,” the corrector gives us, not “wronging,”
as usually substituted, but “*wringing*,” as Warburton
suggested.

SCENE 5.

“Now to my word,
It is, adieu, adieu! remember me.”

“*Ward*” is substituted for “word,” referring probably
to the solemn duty which Hamlet had just undertaken.

ACT II. SCENE I.

Polonius tells Reynaldo, that among the various foreigners in Paris with whom he must mingle, to ascertain the conduct of Læertes, he will be addressed as,

“ Good sir, or so, or friend, or gentleman,
According to the phrase or the addition,
Of man or country.”

Malone translates “or so,” into “and so forth,” but does not tell us why “or” should be used for “and,” or why the “and so forth” does not follow the “additions” that are named.

Is it not better to read,

“ Good sir, or *sir*, or friend, or gentleman ;”

“ I am sorry that, with better heed and judgment,
I had not quoted him.”

The quarto has “*coted*,” instead of “quoted,” and to this reading the corrector has returned.

SCENE 2.

“ In her excellent white bosom, these,” &c.

“ *To* her excellent,” &c.

“ Be you and I behind an arras, then
Mark the encounter.”

“ *Let* you and I behind an arras, then
Mark the encounter.”

ACT III. SCENE 1.

In the celebrated soliloquy the corrector supports Pope's suggestion of the "*siege* of troubles;" thus changing the unfortunate metaphor that has occasioned so much comment, to one of singular felicity. It should be observed, however, that a jumbling of metaphors is by no means peculiar to Shakspeare; nor is it sufficient cause to justify an alteration of the text. "The poor man's contumely," and "the pangs of dispriz'd love," are corrected as in Mr. Collier's folio.

"The courtier's, soldier's, scholar's, eye, tongue,
sword."

The impropriety of appropriating the tongue to the soldier, and making the scholar wear the sword, has been remarked by Warner, who would read the line as does our annotator.

"The courtier's, scholar's, soldier's, eye, tongue,
sword."

To an equivocal remark of Hamlet's, in the next scene, Ophelia is made to say, "still better, and worse." This is altered to "still *worse* and worse."

SCENE 3.

"Though inclination be as sharp as will."

"Though inclination be as sharp as *it* will."

This emendation, of which the felicity seems very apparent, agrees with a suggestion of Theobald's.

SCENE 4.

“Rebellious Hell

If thou canst mutine in a matron's bones,” —

For “Rebellious Hell,” we are told to read “rebellious *heat*,” a change that the context seems to support.

When the Ghost is leaving the chamber of the Queen, Hamlet is made to exclaim,

“Why look you there! Look how it steals away;
My father in his habit as he lived!
Look, where he goes, even now, out at the portal!”

The expression “Look how it steals away,” accords little with the general demeanor of the ghost, or the peculiar circumstances under which it was then referred to. The apparition was not disappearing in some remote corner of the chamber, but advancing to the door of the apartment, as the natural mode of exit. It is not difficult to believe that Shakspeare wrote the line as it stands corrected in this folio:

“Why look you there! Look how it *stalks* away.”

It may be remarked that the movement of the ghost is described by this word in an earlier part of the play:

“With martial *stalk*; hath he gone by our watch.”

ACT IV. SCENE 7.

“Who was if praises may go back again.”

“*Who, once*” is substituted for “who was,” an alter-

ation, so far as sense or propriety is concerned, of no great value.

ACT V. SCENE 2.

The corrector follows the later quarto in making the king throw an "onyx" instead of "an union" in the cup from which he drinks. The exclamation of Hamlet, "I am dead, Horatio," is changed to "*I die*, Horatio." Both metre and accuracy are improved by the change.

"O proud death!

What feast is toward in thine eternal cell."

The annotator reads "*infernal* cell," which in connection with the context seems quite as proper.

KING LEAR.

ACT I. SCENE I.

FRANCE and Burgundy, "strive to be interest'd" "*in*," and not "to" the young love of Cordelia.

"The best, the dearest, should in this trice of time."

"*And dearest, best*, should in this trice of time."

The metre is improved by the change.

Cordelia addresses her sisters directly as

"Ye jewels of our father," instead of "The jewels."

She commits the king to the "*professing* bosoms" of his daughters, not the "professed bosoms." Both these readings have been suggested.

Some obscurity in the opening lines of Edmund's soliloquy is removed by the correction of two blunders, that the copyist may easily have made.

"Wherefore should I
Stand in the plague of custom; and permit

The curiosity of nations to deprive me,
 For that I am some twelve or thirteen moonshines
 Lag of a brother."

"Wherefore should I
 Stand *on* the plague of custom, and permit
 The *courtesy* of nations to deprive me," —

"Courtesy" for "curiosity," corresponds with a suggestion of Theobald's.

For "deprive" in the foregoing quotation, a pencilled correction gives us "*despise*;" a change quite unequalled for if we take "deprive" in its old meaning of "disinherit."

SCENE 4.

"I had thought by making this well known unto you."

Two superfluous syllables are erased in this line;

"I thought by making this well known to you."

Two words added to the malediction of Lear, serve to complete a line.

"Hear, nature, hear; dear goddess hear *a father*."

"Let me still take away the harms I fear,
 Nor fear still to be taken."

For "taken," the corrector reads "*harmed*."

ACT II. SCENE 1.

“ My worthy arch and patron comes to-night.”

As corrected, the line reads,

“ My worthy and *arch-patron* comes to-night.”

SCENE 2.

“ The king must take it ill
That he's so lightly valued in his messenger,
Should have him thus restrained.”

“ *To* have him thus restrained ” is clearly the sense of the passage.

SCENE 4.

2. { “ To wage against the enmity o' the air ;
1. { To be a comrade with the wolf and owl ; ”

The figures placed against these lines by the corrector, indicate that their order should be reversed. If this is done, it destroys the emendation in Mr. Collier's folio, where the wolf is made to *howl*, “ necessity's sharp pinch.”

“ You heavens, give me that patience, patience I need.”

For the second patience the word “ *which* ” is happily substituted.

The correction connects Lear's exclamation,

"I have full cause for weeping,"

with the preceding sentence.

"*Though* I've full cause for weeping."

ACT III. SCENE 2.

Lear has "one *place*" not "one part" in his heart, that sorrows for the exposure of his attendant.

In the rhyming prophecy of the fool with which the scene concludes, a defective line is made out by making the realm of Albion, come "*unto*" instead of "to" great confusion.

SCENE 4.

The corrector thinks a word has been dropped from the articles of Edgar's pretended diet, — "the wall-newt and the water-*newt*."

SCENE 7.

"The sea with such a storm as his bare head
In hell black night endured, would have buoy'd up
And quenched the stilled fires."

Perhaps "*boiled* up" as the corrector has altered it.

ACT IV. SCENE 6.

Edgar, after describing the cliff at Dover, declares he would not leap "upright." "*Outright*" seems to be prop-

erly substituted. Warburton suggested this change. In a previous scene, the famous cliff is described as looking "*on*" instead of "*in* the confined deep."

After Gloster has fallen, his son fears lest,

" Conceit may rob
The treasury of life."

"The *treasure of his* life," reads the corrector; an alteration of so little consequence that we can hardly believe it made, without a supposed authority.

"Ha Goneril — with a white beard — They flattered me like a dog," &c.

The words "with a white beard," are crossed out, and "*Ha Regan*" substituted, as in the quarto.

When Lear asks Gloster to read the challenge, the Earl replies, that were the letters suns, they would be dark to him; and when still urged by his master, rejoins,

" What! with the ease of eyes!"

This exclamation is rendered plainer by the simple change,

" What! with *this* ease of eyes!"

Malone, in rejecting this alteration which was made by Rowe, declares that Shakspeare could not have written "*this case*;" since, at the time when he lived, the words would have been equivalent to "*this pair of eyes*." The freedom of expression found in every page of the Poet, must set aside such an objection. The phrase "*in this case*," at the time of Elizabeth as at present, meant — *in*

this condition — under these circumstances. That “*this case of eyes*” might, without supposing any extraordinary poetic license, have been written for *eyes in this condition*, seems sufficiently probable.

ACT V. SCENE 3.

“Thy great employment
Will not bear question.”

According to the corrector, it is Edmund who claims the great employment, the sentence beginning with “*my*,” instead of “*thy*.”

Of the same description is the correction in the lines where Edmund, referring to the king and his daughter, says,

“They are ready
To-morrow, or at further space, to appear
Where you shall hold your session.”

We are told to read “where *we* shall hold *our* session,” the propriety of which change is very obvious from the tenor of the next speech —

“Sir, by your patience,
I hold you but a subject of this war,
Not as a brother.”

Regan, after bestowing all the power which she possessed upon Edmund, goes on to say, “the walls are thine.” This is altered to, “the *galls* are thine.”

With this reading the sentence would be addressed to Goneril, a change that the context will very well admit.

The exclamations, "Save him, *oh* save him!" after Edmund has fallen in the combat with his brother, are very properly given to *Goneril* instead of Albany, who cannot be supposed to feel much interest in the preservation of the man he has just denounced as a traitor and seducer. This error has been remarked by Theobald.

"*Kent*. — Is this the promised end?

Edgar. — Or image of that horror?

Albany. — Fall and cease.

Lear. — This feather stirs," &c.

The speeches given to Edgar and Albany have been *carefully erased* by many strokes of the pen.

. The last correction in the play commends itself by its grammatical propriety.

"*Lear*. — He's a good fellow, I can tell you that
He'll strike and quickly too. He's dead, and
rotten."

"*T*" was a good fellow, I can tell you that
He'd strike and quickly too. He's dead and rotten."

OTHELLO.

ACT I. SCENE 1.

IAGO speaks of those who throw "*out* shows of service to their lords," instead of "but shows." "I am not what I am," in the same speech is changed to "I am not what I *seem*," the obvious sense of the passage. Roderigo thinks the Moor very fortunate if "he can carry *her* thus," instead of "it thus." The citizens are "*snoring*" not "snorting," according to the corrector. Desdemona ties her fortune "*to*" and not "*in* an extravagant and wheeling stranger." Pope has suggested this change.

SCENE 2.

"And hath, in his effect, a voice potential
As double as the duke's."

Several commentators have endeavored to explain the expression "as double as the duke's," but their efforts do not appear to be very successful. May it not be possible that the poet wrote as the corrections indicate.

"And hath, in *its* effect, a voice potential
As *noble* as the duke's."

The corrector supports Theobald's suggestion in making Othello say that his demerits "may speak *and bonnetted* to as proud a fortune" as that he had just acquired. To speak "unbonnetted" is directly opposite the sense of the passage. The word "consuls" in a speech of Cassio's a little further on is changed to "*council*." So also in the previous scene "toged *councillors*" is written for "toged consuls." Brabantio accuses Othello of having used drugs or minerals that "weaken motion." Modern editors have generally read "waken motion." The corrector by simply changing "m" into "n" has "*weaken notion*." A similar use of the two words in King Lear, [Act II. Scene IV,] supports this reading, which corresponds with a suggestion of Theobald's.

SCENE 3.

Brabantio says that his particular grief,

"engluts and swallows other sorrows,
And it is still itself."

"And *yet* is still itself," says the correction.

Othello is asked to "*relate*" not "dilate," his pilgrimage. He finds a "natural and prompt alacrity" in "*hardiness*," instead of "hardness." The corrector restores the reading of the quarto which makes Cupid "*foil*" instead of *seel* "the active instruments."

ACT II. SCENE 1.

"And this, and this, the greatest discords be,
That e'er our hearts shall make!"

"*Let* this," &c.

"I'll set down the pegs that make this music,
As honest as I am."

For "set down" the usual phrase "*let down*," is substituted. This has been suggested by Pope.

SCENE 3.

"And passion having my best judgment collied," —

The corrector reads "*choler'd*," which seems nearer the misprint (if it be one), and full as proper as Mr. Collier's "*quelled*."

ACT III. SCENE 3.

Desdemona assures Cassio that she will "*use* all her abilities in his behalf," instead of "do all her abilities."

"Thou had'st been better have been born a dog," —

"Thou had'st *much* better," &c.

SCENE 4.

"The hearts of old gave hands."

"Hands and hearts" change places according to the suggestion of Warburton. "The *hands* of old gave *hearts*."

“Nor my wish
To have him see me woman’d.”

“Nor *do I* wish,” &c.

ACT IV. SCENE 2.

“Either in discourse of thought, or actual deed.”

The line is certainly plainer and stronger, if we read with Pope and the corrector,

“Either in discourse, *or* thought, or actual deed.”

The next line but one,

“Delighted them in any other form,”

seems more properly “*on* any other form,” according to the correction.

SCENE 3.

Desdemona’s song is described as an “old thing;” this the corrector alters to “*odd* thing.” “Mo women” and “mo men” in the last line of the song are changed to “*no* women” and “*no* men.”

ACT V. SCENE 2.

“Put out the light, and then put out the light.”

It is possible that the line should read as has been suspected;

“Put out the light, and then put out *thy* light.”

The last correction in the play occurs in a line that has given rise to as much discussion as any thing in the writings of the Poet.

“Like the base Judean, threw a pearl away
Richer than all his tribe.”

The reading of the first quarto “*Indian*” has found its supporters. The prevailing opinion however has adhered to “Judean” as in the folio. Several different explanations of the allusion have been offered, but none seem very satisfactory. The corrector substitutes “*Egyptian*” for “base Judean.”

“Like the *Egyptian*, threw a pearl away.”

At the bottom of the page he writes this note:” “*Alluding to the story of the Egyptian thief.*” It will be remembered that a reference to this story occurs in the Twelfth Night.

“Like to the Egyptian thief at point of death,
Kill what I love.”

ANTONY AND CLEOPATRA.

ACT I. SCENE 2.

“ I SHALL break
The cause of our expedience to the queen,
And get her love to part.”

The corrector changes “love” to “*leave*.” This has been suggested.

SCENE 3.

“ Though you in swearing shake the throned gods.”
“ Though you *with* swearing, shake the throned gods.”

SCENE 4.

“ His faults, in him, seem as the spots of heaven
More fiery for night’s blackness.”

The corrector reads “*stars* of heaven,” — thus doing his best to destroy the felicity of the comparison, and render a striking line tame and prosaic.

ACT II. SCENE 1.

Cleopatra's lip is neither "wan'd," as commonly printed, or "warm," as in Mr. Collier's folio, but simply "*wan*."

"That sleep and feeding may prorogue his honor
Even till a Lethe'd dulness."

"Even *to* a Lethe'd dulness."

SCENE 2.

"Noble friends,
That which combined us was most great, and let not
A leaner action rend us."

"A *meaner* action rend us."

SCENE 3.

"All which time
Before the gods my knee shall bow my prayers
To them for you."

"Modern editors have licentiously read 'bow *in* prayers,'" says a note of Steevens. The corrector, nevertheless, so reads it.

SCENE 7.

"Sit, and some wine. — A health to Lepidus."

The correction reads,

"*Sirrah, some wine.* — A health to Lepidus."

ACT III. SCENE 2.

The fifth speech of Agrippa is made to answer the preceding question,

“*Of Antony; O the Arabian bird!*”

“O Antony! O thou Arabian bird!” is the usual reading.

ACT III. SCENE 6.

“And the high gods
To do you justice, make them ministers,
Of us, and those who love you.”

The corrector changes “them” to “*their*.”

“Make *their* ministers.”

SCENE 7.

In the last line but one in the scene occurs the expression.

“With news the time’s with labor.”

“With news the time’s *in* labor:” is the change of the corrector.

SCENE 10.

“Such as I am, I come from Antony;
I was of late as petty to his ends,
As is the morning dew on the myrtle leaf
To his grand sea.”

The corrector concurs with a change that has been suggested by reading,

“ To *the* grand sea.”

ACT V. SCENE 1.

“ I must perforce
Have shown to thee such a declining day,
Or look on thine.”

“ Or *look'd* on thine.”

SCENE 2.

The second speech after the last entrance of Dolabella, is given to *Iras* instead of Charmian.

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W. H. H. H.

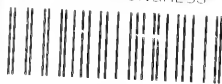
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